

DECEMBER 1984

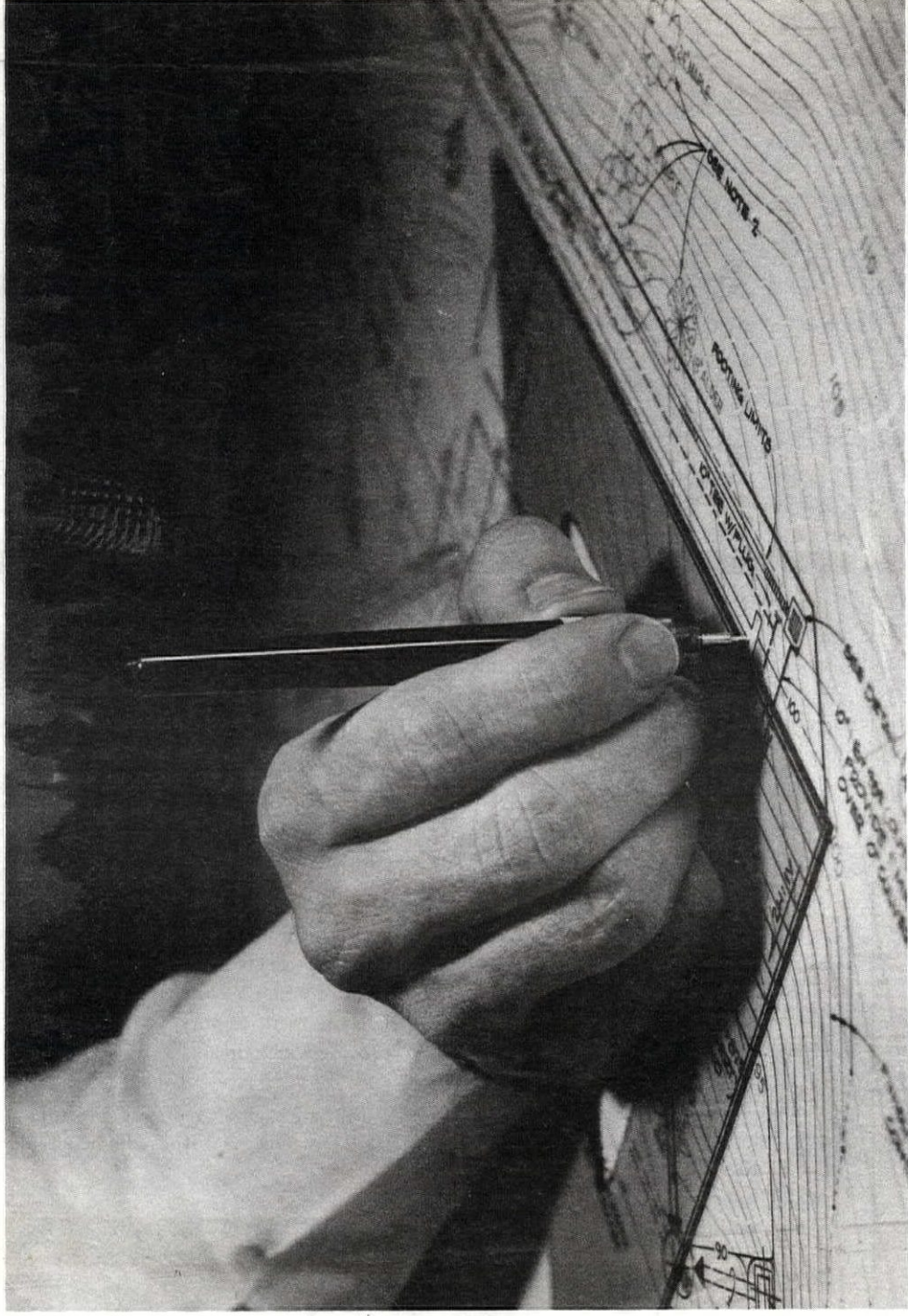
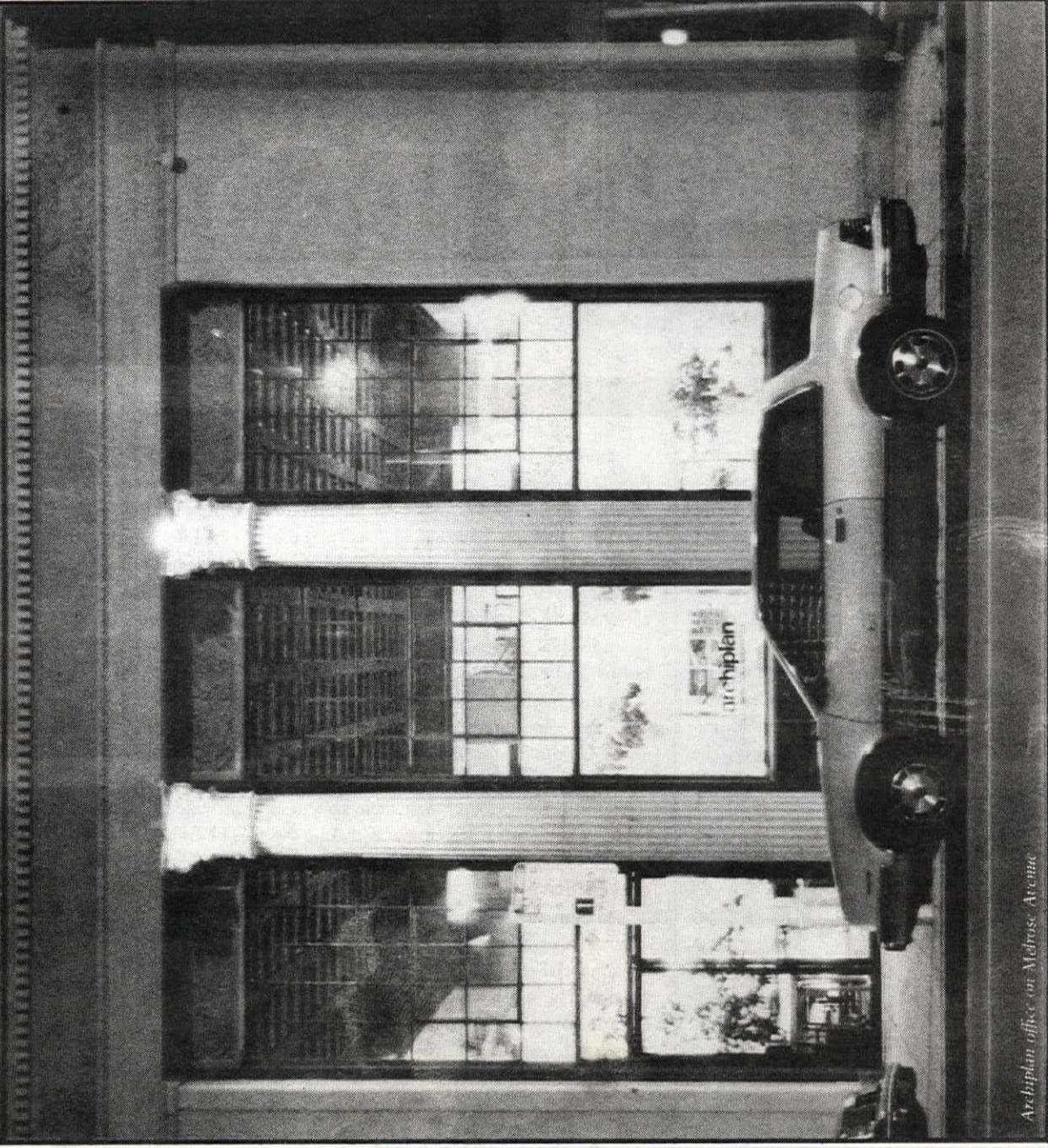
TWO DOLLARS

L·A·A·R·C·H·I·T·E·C·T

PUBLISHED BY THE LOS ANGELES CHAPTER, AIA, INCORPORATING SCAN

Inside: CCAIA Convention, Page 1. Impacts of LAX, Page 5. House Dream, Page 11.

Mark Hall See Page 3



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Book Review by Carol Barkin

The Fading House Dream

THE AMERICAN DREAM: A HOUSE. ITS welcoming walk cuts a swath through the green lawn on the way to the sheltering front porch. In the backyard, children play while their mother cooks dinner. Father arrives home, tired but happy.

Now open your eyes. Yes, for most people it really is a dream. And according to two recent books the dream is not only a fantasy for many Americans but a misguided one. Both books take a serious look at the dominant form of housing in this country, the single family dwelling, and find it wanting.

Building the Dream:

The Social History of Housing

by Gwendolyn Wright. MIT Press, Cambridge, 1983 paper. 329 pages, illustrated.

WHEN AMERICANS HAVE PROVIDED housing to fulfill the needs of a group of people, they have felt compelled to do more than provide shelter; they became involved with such issues as family stability, attitudes about community, and beliefs about social and economic equality. In this book we discover the reasons for the complex emotional as well as social needs that a house is expected to fulfill, not only for those who live in it but for society as a whole.

In *Building the Dream: A Social History of Housing in America*, Gwendolyn Wright focuses on the ways planning has dominated every kind of housing Americans live in. This intense interest in planning reflects a strong belief that the type of house you live in will determine the kind of person you are, that good houses make good people and a moral society.

Wright illustrates this penchant for planning and moral control as she provides a detailed account of 13 different types of housing built to satisfy the needs of varying groups of people. Her book covers what she refers to as "ordinary houses—homes Americans built in great numbers." It is not about housing designed by architects but by a mixture of builders, industrialists and reformers who had conflicting ideas about which type of housing was best for Americans and which type Americans would like best.

There did appear to be an agreement that those who provide shelter should also provide strong moral guidance. When group housing was built, such as slave quarters, workers' housing, company towns and tenements, it was often arranged so that it was possible to keep a close watch on those who lived there. In tenement dwellings, however, where planning meant getting the most people in the least amount of space, the only moral intervention was after the fact, from reformers concerned about squalid living conditions.

Even the luxury apartment did not escape moral scrutiny. It may have been acceptable for people to live close together if they were supervised, but moralists worried that the wrong kinds of relationships would develop among those who lived in apartments. Some feared that such an environment might foster socialism.

Of all the housing types built, the most popular is the single-family house on its own plot of land. In all its guises, from modest bungalow to spacious mansion, it satisfies the moral, social and emotional needs of most Americans. It is a refuge from the industrialized inner city, fulfills Americans' need for individual expression, and is a clear symbol of land ownership.

In this sanctuary, children are protected from evil ideas and the proper moral influences of the family can prevail. Identical houses are transformed over the years, personal expression obliterating their sameness to all but the most discerning eye. And the house provides an easily understood symbol of social status.

Yet even this exemplar of the American dream has come into question. It has led to urban sprawl and isolation for those who live in suburbia, and has become too expensive for a majority of the population.

So after years of idealistic planning, what are we actually left to house us in the waning years of the 20th century? Besides the single-family house, we have apartment buildings in varying sizes, a few townhouses and not much else. And, if one argues that what we have appears to be ad hoc and unplanned, then housing has been in reality regulated by zoning and planning decisions as well as taxation and other government policies.

In *Building the Dream*, Wright concludes that this present housing stock fails to provide adequately for the needs of today's complex society. Apartments have not fulfilled their potential of providing the services and communal support that could offset the negative aspects of a high density environment. She discusses the additional problems of rising costs, a shortage of rental units, and changing social patterns such as the large elderly population and the growth of single-family households. There is a paucity of housing to satisfy the special needs of those who do not fit into the diminishing category of the ideal family.

She suggests a wide range of solutions, from alternate forms of home ownership, to updated building codes and changes in zoning and density. These are not new ideas but deserve serious consideration by all those who have a hand in providing America's housing.

Building the Dream covers different ground than the usual architectural history book. It gives insight into new ways of thinking about the design of housing that will better reflect the needs of today's multifaceted society. At the end of her book, Wright concludes, "Whatever lies in the future for American families and community planning, we can be sure that it will be cast in architectural terms and that it will have implications far beyond architecture."

Redesigning the American Dream: The Future of Housing, Work, and Family Life

by Dolores Hayden. Norton & Co., New York, 1984. 270 pages, illustrated, \$17.95.

AS SUGGESTED BY THE TITLE OF HER book, Dolores Hayden looks far be-

yond just the problems of housing. Her book, *Redesigning the American Dream. The Future of Housing, Work, and Family Life*, seeks to encourage new ways of thinking in order to better accommodate the fact of working women. Hayden divides her book into three topics: "The Evolution of American Housing," "Rethinking Private Life," and "Rethinking Public Life."

In the first section, she details the evolution of the single-family suburban house as the choice of most Americans. She explores the challenges to the suburban dream house by women, minorities and environmentalists, as well as the threat to the dream house by changing economic conditions.

At the core of the book, "Rethinking Private Life," lies the major theme: how society has dealt with a woman's place in the industrialized world. Hayden examines three models of home life that were developed in response to industrialization as well as the three housing types that these responses engendered.

The first model is the home as haven, where women's work is glorified and where women not only nurture their families but provide the moral backbone of the country. The housing type that fits this model is the single-family detached suburban house, what Hayden calls "the sacred hut." Here, the housewife performs her daily rituals alone.

The second model is the strategy proposed by the German Marxist, August Bebel. He thought that most traditional housework should be industrialized. In this model, factory kitchens prepare meals, mechanical laundries wash clothes, and children are trained from an early age in public institutions. Women work outside the home, most

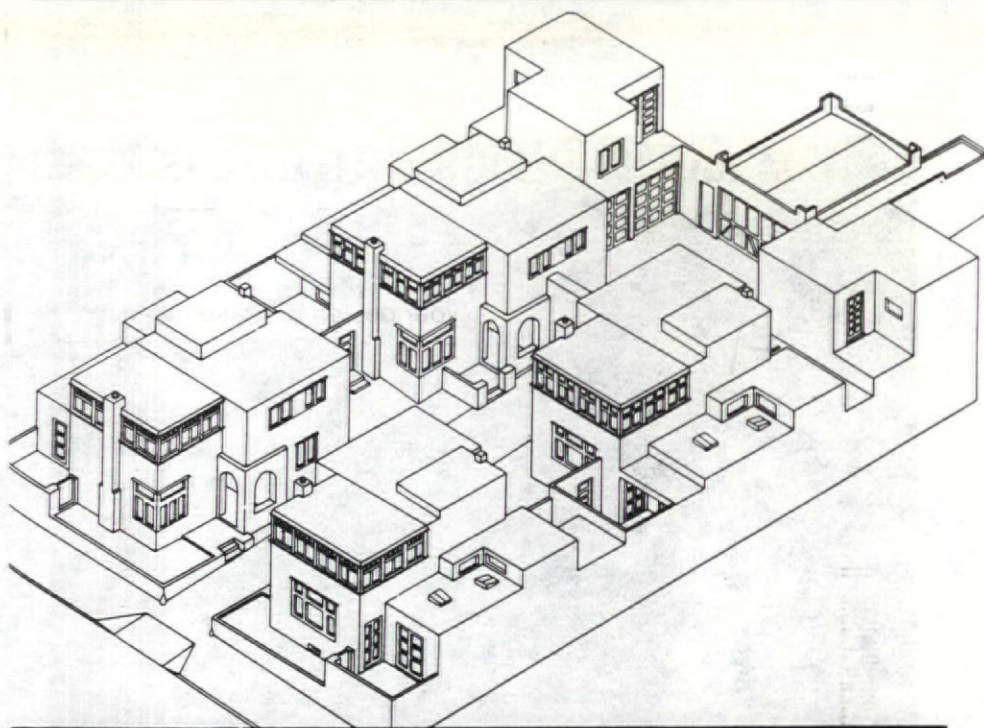
Of the three models, the neighborhood cooperative seems to offer the most for women, but we know which model won. Hayden observes, "Single-family suburban homes have become inseparable from the American dream of economic success and upward mobility. Their presence pervades every aspect of economic life, social life, and political life in the United States . . ."

Hayden looks at the consequences of this choice, carefully detailing the connections between the spatial arrangement of our cities and the lack of economic opportunity for women and minorities, as well as for many others who do not fit into the ideal family mode. What becomes terribly clear is how misguided all the planning has been, due to its single-minded attitude that a woman's place is in the home.

In the third section of her book, Hayden proposes changes in the planning and design of housing, social services and public space. She explores ways to rehabilitate existing neighborhoods and provide new construction that would fulfill the needs of a changing society.

She suggests zoning changes to allow accessory apartments in existing single-family homes. She also discusses schemes that have carved public space out of the center of a residential block providing playgrounds, child-care and communal spaces. These also have left each house with a small private outdoor space between the house and common areas.

Redesigning the American Dream is a book rich with complexities, bringing together various issues that affect our daily lives, often in ways that we barely understand. It is written in lively prose, and the juxtaposition of



Horatio West Courts, Santa Monica, Irving Gill, 1919.

likely running the bakeries and laundries. The housing form for this model is the apartment house with a large dining hall, recreational club, child-care center, and kitchenless apartments.

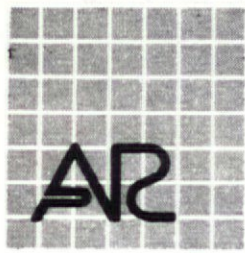
The neighborhood cooperative is the third model. Unlike the haven strategy which praises women's traditional skills but offers no pay, or the industrial strategy which denies these skills but pays women for their labor, the third provides women an income to do what they were already doing.

This plan proposes the forming of neighborhood cooperatives where women cook, bake, do the laundry, and sew in one well-equipped neighborhood workplace. The goods and services they produced would be delivered to and paid for by their own husbands. The housing form for this model is low-rise, multifamily housing with shared commons, courtyards, arcades and kitchens.

so many issues, both old and new, makes it both interesting and enlightening. The scope of this book covers such ideas as different forms of home ownership to preclude speculation; ways to make city streets safe and public spaces more amenable to children; the need for better transportation.

Dolores Hayden states that we have a "set of unmet needs caused by the efforts of the entire society to fit itself into a housing pattern that reflects the dreams of the mid-nineteenth century better than the realities of the late twentieth century." Maybe it's time to provide a new dream.

Carol Barkin graduated in architecture from UCLA where she studied with Dolores Hayden.



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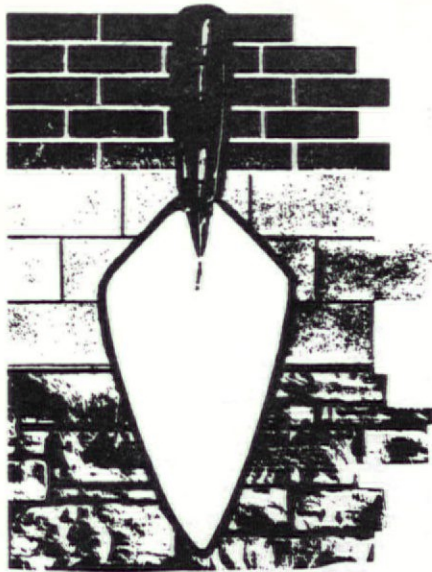
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November in Los Angeles

Architect's Calendar

December 1

Works of Myron Hunt

Exhibition of such Southern California landmarks as the Rose Bowl, Huntington Library and Ambassador Hotel, through December 9, Caltech's Baxter Art Gallery, Monday to Sunday from 12 to 5 p.m. Call (818) 356-4371.

December 2

Quatuor Via Nova

Performs string quartets by Mozart, Fauré and Beethoven at the landmark former estate of Harold Lloyd, 2:30 p.m., \$25. Call Rozanne Cazian at 746-0450, Ext. 2211/12.

Heritage Square Christmas Fair

10 a.m. to 5 p.m., \$2. Call 222-3150.

December 3

Towards a Critical Regionalism

Lecture by Kenneth Frampton, Harris 101, USC, 5:30 p.m. Call 743-2723.

December 4

Cultural Resources Committee

Meeting sponsored by the Los Angeles Conservancy, 7:30 p.m. Call 623-CITY for location.

LA/AIA Board of Directors

Meeting in Chapter boardroom, M-62, Pacific Design Center, 5:15 p.m.

December 5

LA/AIA Professional Affiliates

Meeting in Suite 259, Pacific Design Center, 5:00 p.m.

December 6

In the Never-Never Land of Public Space

Lecture on a human-scale approach to bus crime in Los Angeles, Architecture 1102, UCLA, 5:30 p.m. Call 825-8957.

Recognition Dinner and Holiday Party

Town and Gown, USC, 6:00 p.m.

December 8 and 9

Angelino Heights Christmas Tour

Call 413-8756.

December 12

LA/AIA Associates Board Meeting

Chapter Boardroom, Suite M-62, Pacific Design Center, 6:30 p.m.

December 13

LA/AIA Pro-Practice Subcommittee

Meeting in Suite 259, Pacific Design Center, 5:00 p.m.

Architecture For Health Committee

Meeting in Chapter Boardroom, M-62, Pacific Design Center, 3:30 p.m.

December 15

Landmark Churches Tour

Sponsored by the Los Angeles Conservancy, 9 a.m. to 5 p.m., \$20. Call 623-CITY.

December 18

Cabrillo Chapter Installation

Officers for 1985 will be installed at the International City Club in Long Beach. Call the Chapter office at 432-9817.

January 8

LA/AIA Board of Directors

Meeting in Chapter Boardroom, M-62, Pacific Design Center, 5:15 p.m.

January 12

LA/AIA Installation

Embassy Hotel, 7:00 p.m.

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Information

The rate for classified ads is \$1 per word per month with a \$10 minimum. The deadline is the first of the month before the month of publication. To place an ad, send text typed double-space, along with a check made payable to LA Architect, to 8687 Melrose Av., Suite M-72, Los Angeles, CA 90069. Ads which are received after the deadline for the desired month will be run in the following month's issue.

the University of California. He joined Fred McDowell in private practice in Claremont in 1957 and practiced there until his retirement in 1981. He lectured at Scripps College and University of Southern California.

Gus W. Kalionzes, AIA-E, the designer of St. Sophia Greek Orthodox Cathedral on Normandie and Pico in Los Angeles, died in September. A native of Los Angeles, Kalionzes graduated from USC School of Architecture in 1936 and joined the firm, Walker & Eisen. In 1947, he designed and built his own office on San Vicente Boulevard and practiced there with a succession of partners until 1980. His firm was known for its design of hospitals including South Coast Medical Center in South Laguna and additions to the Santa Monica Hospital Medical Center.

Milestones

New Members, AIA Sang Heum Kim, *Knighton Associates*; Felix V. Duadico, *Martin Stern Jr., AIA Architect & Associates*; Robert S. Reyes, *The Jerde Partnership, Inc.*; Howard William Lichtman, *Elkatar, Inc.*; Frank H. Limahelu, *Sun Cal Properties, Inc. Associates*. Mark Nay, *Pulliam Mathews & Associates*; Michael Woods, *Skidmore, Owings & Merrill*; Vera Fleischman, *Department of Housing & Community Development*.

Professional Affiliates. Howard Lawrence Cuneo, *Robert Englekirk, Inc.*; Lonny Gans, *Lonny Gans & Associates, Fine Arts Consultant*; Elinor K. Davis, *Architectural Reporter, F.W. Dodge*.

Students. William A. Inglis, Shahab Azari, David Finkelstein, Tracey Abney, Sorrin Speakmen, Robert Ciufo and Mark Stibelman, *Pierce College*; Barbara Ann Jaekel, Claude H. Venet, Maria Dela Pena and Jeff Myers, *SCI-ARC*.

SCAN: IDP Update

The LA/AIA Internship Program, previously called AIPDP, has begun with a pilot group of six local interns. This initial group will be individually assessed of their previous architectural experience and set on a program guided by their employers/sponsors and assisted by an architect/advisor. They will use the IDP's 14 training areas as guidelines for gaining experience in critical areas of the practice. Available supplementary education materials include the AIA's *SupEd Guides* and seminars sponsored by the LA/AIA.

The program seeks to assist interns with the developmental process of becoming registered architects. The program's four primary objectives are the documentation of an intern's experience, which becomes useful for the oral examinations; advice and guidance by employers/sponsors and architects/advisors; guidelines relating to 14 training areas important to the development of well-rounded individuals; and supplemental education in areas to which the interns may not have been exposed in their daily work.

The success of the program depends on the participation of the intern's employer/sponsor and the architect/advisor, both of whom monitor the intern's progress. The committee is seeking members and architects interested in becoming potential sponsors or advisors; please contact Ron Takaki at (213) 933-1200.

An ad hoc implementation committee was formed to develop this program and to monitor a pilot program. Key members include Mark Hall, AIA, Dean Robert Harris, AIA, Donald Axon, AIA, P.K. Reibsam, FAIA, Mitchell Sawasy, AIA, Todd Miller and Ron Takaki, AIA. Another orientation program for interested interns will take place shortly, in early 1985.

Ronald Takaki, AIA
Program Coordinator

LA Chapter

Board of Directors Meeting No. 2222, October 2, 1984.

Report from Associates' Board regarding the Relationship to Chapter. Todd Miller said that the Associates did not have a board meeting and, therefore, he had not been able to discuss this with them. Janice Axon stated that the basic question was whether the Associates are a separate organization or whether they are a committee within the Chapter. As an organization with their own bank account and their own president, it appears that they are an organization within an organization. This issue must be addressed by the Associates themselves as well as the Board. Mark Hall suggested that either the Ex-Com or a subcommittee study the matter. He stated that he would be happy to be on that committee and work with the Associates. The committee would look at the by-



Mayor Tom Bradley presenting 84/84 commendation to LA/AIA President Martin Gelber and Vice-President Mark Hall

laws etc., and by the November meeting they could come back to the Board with some kind of recommendation. It was agreed that this would be done.

President's Report. President Gelber stated that he would like to receive the evaluations for the executive director. There was discussion on the necessity of the evaluations and Gelber said that they would assist in his own evaluation. He also requested comments on his job descriptions for the executive director.

Treasurer's Report. Cyril Chern reported that the budget deficit is \$9,000 plus. **Moved Axon/Second Hall, the following;** that the Treasurer's Report be accepted. **Carried.**

Chern stated that Mark Hall would discuss the budget for 1985. Janice Axon distributed a report prepared by the Finance Committee and Mark Hall requested that the Board members read the report, submit any comments to the Chapter office prior to October 15 and be prepared to discuss and approve the 1985 budget at the November Board meeting.

Hall reviewed three charts covering areas where the Chapter can generate income with a comparison between 1984 and anticipated income for 1985; anticipated expenses for 1985; and an LA/AIA organizational chart whose key elements were which directors will be responsible for particular areas. The immediate past president will be chair of the Nominating Committee and responsible for promotion of fellowship within the Chapter. One full-time staff person will be added to assist the executive director in areas of public awareness, government relations and professional development, although this may not occur until sometime after January or February. Hall added that there is a cap on all travel expenses and, in response to a question regarding the Foundation, stated that the budget includes \$2,500 to fund that.

Farmer's Market. Martin Gelber reported for Bob Harris that Ken Francis, a member of the task force, has reviewed the proposal and will prepare a report on this for the next board meeting.

Executive Director's Report. Janice Axon reported that about a month ago we received a notice that the A201 document was being revised. Every chapter was re-

quested to review this and make comments prior to a certain date. Janice stated that she had turned this over to Arthur F. O'Leary who formed a committee of 21 for this purpose. They are soliciting comments which they will compile into a report which will be sent to Washington.

A letter was received from one of our members objecting to the *LA Architect* being used for political issues, specifically an insert regarding the nuclear freeze. Martin Gelber stated that the Ex-Com had reviewed this and felt that this was a social rather than a political issue. Moved Hall/Second Axon, the following: the policy of this particular board is that literature such as this particular item is, in fact, acceptable to be inserted in the *LA Architect* and that the president send a letter to that Chapter member explaining that policy and also advise the *LA Architect* of our position in this regard.

Gelber requested that the motion be amended to state that a National resolution was passed supporting the nuclear freeze and that a copy of the resolution be sent with the letter. As amended, the **motion carried with one dissent from Bob Tyler**, who felt that the nuclear freeze issue could be construed as a political issue. Janice Axon reported for Marvin Malecha on recommendations for the National awards, and requested Board approval.

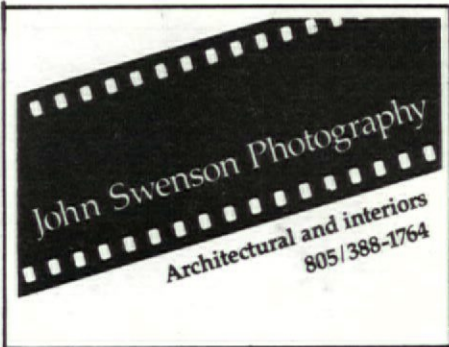
The nominations are as follows: for the 25 Year Award, Crestwood Hills, a residential community; Firm Award, Daniel L. Dworsky, FAIA; Gold Medal, John Lautner, FAIA; AIA/ACSA Award for Excellence in Education, Ray Kappe, FAIA; Award for Collaborative Achievement, Jon Jerde, AIA, David Meckel, AIA, The Jerde Partnership, Architects, and Deborah Sussman, Paul Prejza, Sussman/Prejza and Company; Award for Architectural Criticism and Writing, Esther McCoy; Award for Furniture Design and Manufacture, Ron Rezek; Award for Sculpture, Guy Dill. **Moved Hall/Second Axon, the following:** that the report of the Chapter National Awards Committee be accepted and approved. **Carried.**

National has advised that the 1984 Design Honor Awards exhibit is on tour and the Chapter was asked to be one of the hosts, as one of the award winners is Charles Moore. Janice said that the Ex-Com has agreed. There is a small expense of \$250-\$300 involved. The dates are January 1 thru January 31, and Janice has arranged to mount it in the Pacific Design Center.

Bill Landworth stated that he did not feel that \$300 was very much and suggested having a special evening for which there would be a nominal charge. **Moved Landworth/Second Axon, the following:** that a special evening be arranged for which there will be a nominal charge, the proceeds of which will be used toward the display of the 1984 Design Honor Awards from national; that Charles Moore be invited to talk at that event. **Carried.**

Janice reported that she had received a letter from the Pasadena Foothill Chapter expressing their concern about the once-a-year ARE. The letter was sent to all chapters with a request that we bring it up at the next meeting. **Moved Hall/Second Axon, the following:** that a letter go out to the effect that ARE be held twice a year. **Carried.**

Janice reported on the Enforcement Committee meeting that she attended on September 7. Among the issues discussed was prosecuting unlicensed activities. These matters, after investigation, are turned over to the district attorney and, unless there are citations or case law to refer to, are usually dropped. This problem will be alleviated when BAE gets the authority to issue citations. It must be stressed to the authorities that unlicensed activities affect the health, safety and welfare of the public.



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LA Chapter

News and Notes

THE LA/AIA CHAPTER BUDGET FOR 1985 was adopted by the Board of Directors on November 6. It represents the most comprehensive reorganization of Chapter activities and emphasis in ten years.

Some basic premises of the budget for 1985 are substantial increase in Chapter activity, with increased staff support for programs, intern development, governmental relations and public awareness; substantial increase in non-dues income, such as professional development seminars, Chapter roster, programs open to the general public, and sale of AIA documents; normal 10% increase in basic dues and \$15 increase in supplemental dues. Total projected Chapter income for 1985 is \$442,060 (\$327,445 in 1984), with projected expenditures of \$413,526 (\$346,422 in 1984—a deficit).

In summary, this 1985 budget anticipates a more active, more visible Chapter, requiring a greater commitment and participation of our members. Your officers, elected Board of Directors, committee chairpersons and staff will be coordinating this new activity and seeking your assistance.

The accompanying chart indicates how the budget will be used. A complete copy of the Chapter budget, including a more thorough analysis, is available in the Chapter office.

Did You Know?

Invoices for 1985 Chapter/State dues are in the mail. Please make careful note of the information sheet enclosed in the envelope. (National dues invoices, which are billed separately, should have been received in November.) Remember, there's a tax advantage in paying your dues by December 31.

Available at the Chapter office is a *Parking Design Manual* published by the Parking &

Highways Improvement Contractors Association, a handy and valuable tool for all architects. A \$20 value, the manual can be obtained for the cost of postage and handling, \$4, or can be picked up at the Chapter office for \$2.50. See the insert in this issue of *LA Architect*.

Many thanks to Don Axon, AIA, for donating his 1983 *Sweets Catalogue* set to the Chapter reference library several months ago. We apologize for not expressing our appreciation sooner, especially since Mr. Axon hand-delivered those weighty tomes, personally.

Speaking of donations, the Chapter boardroom would be greatly improved by the acquisition of a small, under-the-counter, office "fridge." Anybody know a stray Santa Claus? There should be a few around at this time of year!

Our annual installation dinner and dance will be held on January 12 at the historic, newly restored Embassy Hotel on Grand St. Look for the innovative invitation poster enclosed with this issue of *LA Architect* and make your reservation early.

Another important manual, *Take Care of Yourself/Wellness Campaign*, is offered free of charge, up to the number of employees in the firm, to all participants in the CCAIA insurance plan. Contact Associated Administrators and Consultants, collect, at (714) 833-0673.

The Chapter has agreed to host the 1984 National AIA Honor Awards and 25 Year Award Travelling Exhibit. It will be on display in the rotunda at the Pacific Design Center, January 1-31, 1985. Watch for further details in the January issue of *LA Architect*.

The Chapter staff joins me in wishing you all a most joyous holiday season.

Janice Axon
Executive Director

Awards

David Hyun, AIA, received a Federal Design Achievement Award for design and development of Japanese Village Plaza. The award was one of only three given to California projects among 91 awarded nationally. The jury found that "Japanese Village Plaza in Los Angeles, California, exemplifies the creativity that is possible through responsible development." By winning this award, David Hyun and Japanese Village Plaza are being considered for receipt of the program's highest honor, the Presidential Award for Design Excellence, to be announced early 1985.

Charles Luckman, FAIA, founder of the Luckman Partnership, has been awarded the University of Illinois Medal in Architecture in recognition of "a lifetime of outstanding achievement and service to the profession of architecture," according to R. Alan Forrester, director of the university's School of Architecture. Luckman graduated magna cum laude from the University of Illinois School of Architecture in 1931.

Opinion

I wish to protest the wording of the measure which appeared on our Chapter ballot, to permit a special assessment for the purpose of buying or building a Chapter headquarters building. Advantages were presented but no disadvantages. To present both on the ballot would have been irregular; to present only the advantages was an outrage.

According to the bylaws of the Chapter and the Institute, our final objective is "to make the profession of ever-increasing service to society." To do so requires that the representatives of the Los Angeles Chapter of the AIA be in close contact with the representatives of our society.

It is, therefore, essential that the Chapter office be in as close proximity as possible to the appropriate seats of government. That means our office must be located in Downtown Los Angeles.

It might be very nice and even profitable for us to own our own building; but it is not essential. It might be very nice for us to be located in a building of special visual or historical distinction, but it is not essential.

The problem with owning our own building is that it would probably be prohibitively expensive for us to purchase a building where it is essential to be, that is, Down-

town. As a matter of fact, we were located in the Bradbury building, a place of both visual and historical significance, as well as in close proximity to the City Hall and the County Administration Building; but the Board chose to move us at great expense into the PDC. The result has been that for all intents and purposes the Los Angeles Chapter, AIA, no longer has any voice in the government of either the county or the city of Los Angeles.

In 1982, the Chapter executive frustrated my efforts as Chapter president to return the headquarters downtown. The next year, an excellent report on the matter, prepared by the Welton Becket office, was ignored. Now we have a ballot measure, which is nothing more than a ploy to keep our headquarters on the westside at the expense of the declared objectives of the Chapter and the Institute.

Frederic P. Lyman, III, AIA

Appointments

Donald C. Axon, AIA, has been appointed by Governor Deukmejian to the California Building Safety Board. The board advises and accepts appeals for the Office of Statewide Health Planning and Development the seismic safety of hospitals. Additionally, it administers and enforces the building standards relating to hospital buildings during construction and alteration. Don's 20 years of expertise as an architect/consultant for health-related facilities will be a valuable asset to this important agency.

Margo Hebal-Heymann, AIA, has been appointed to the Santa Monica Planning Commission. Ms. Hebal-Heymann, who has practiced architecture in Southern California for the past 21 years, will serve as a planning commissioner through June 30, 1987, filling the unexpired term of a resigned board member. She was sworn in October 15. The seven-member commission is responsible for the development, general plan, zoning and environmental quality in Santa Monica.

Obituary

Theodore "Ted" Criley, AIA, architect for residence halls and library addition at Scripps College, and buildings and master plans at Pitzer College, died in September. Criley was a Los Angeles native who graduated in architecture from MIT in 1930 after studying at

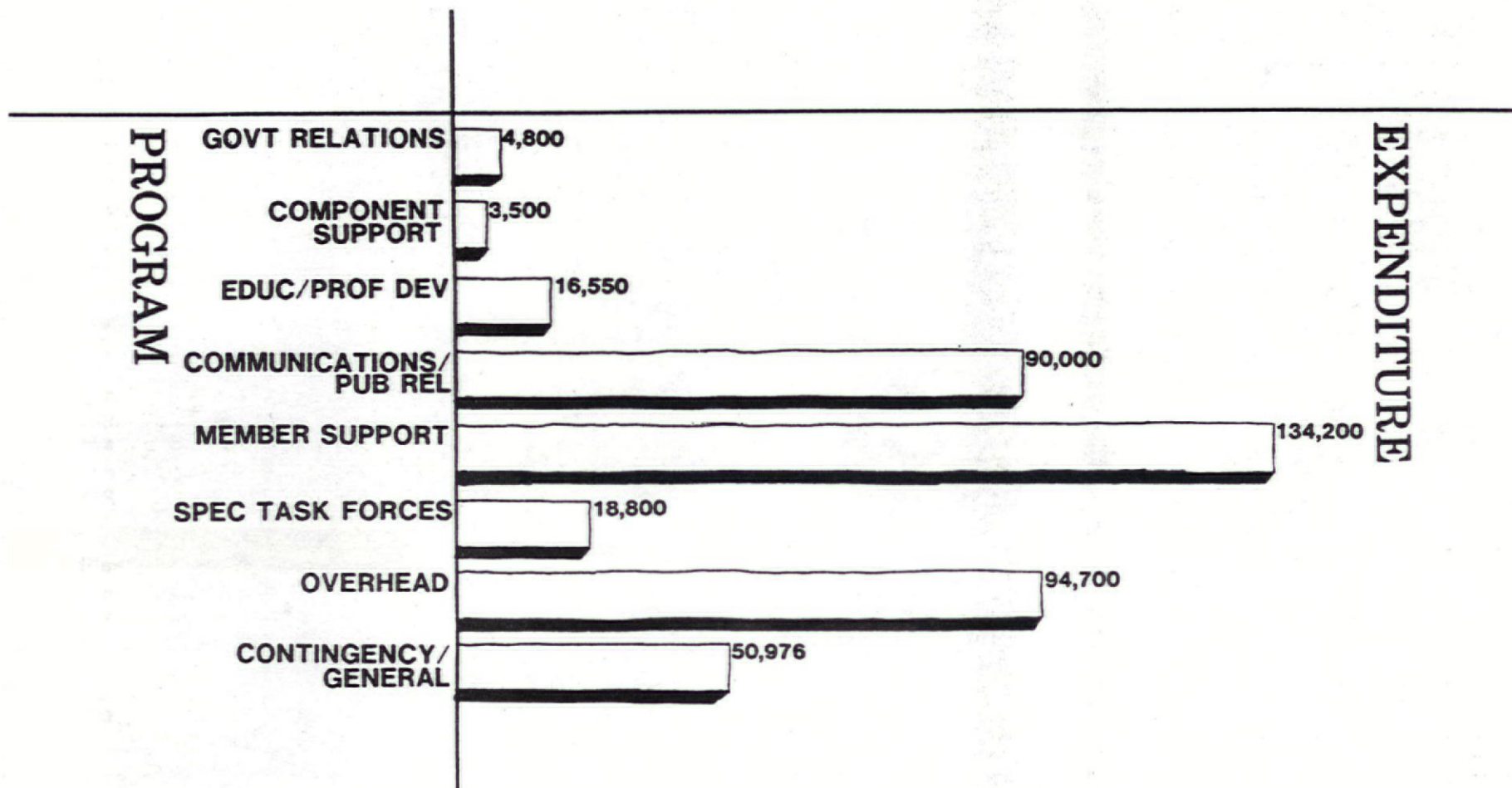


Diagram of 1985 LA/AIA budget

International Terminal (subsequently dedicated as the Tom Bradley International Terminal); Terminal One; modifications to the surface roadway and the upper-level addition; additional parking structures; and landscaping and modifications to the central utility systems.

Concurrently with the city's improvement program, tenant carriers and concessionaires undertook major programs to improve existing facilities. Extensive remodeling programs have converted, expanded and improved Terminals Four and Seven to fully accommodate the separated embarking/disembarking concept. The ticketing buildings at Terminals Three, Five and Six have undergone modifications to interface with the two-level roadway; Terminal Three improvements continue and will be completed in 1986.

Planning studies have been completed to fully convert Terminals Two, Five and Six as funding becomes available.

Initial planning for the new LAX and for the 1984 Summer Olympic Games were separated by nearly 15 years, thus it cannot be said that they were planned to happen together. Implementation of those plans coincided, however, and the new LAX accommodated the special impact of the Olympics with flying colors.

The impacts of the new LAX are many. The two-level roadway increased the interior roadway capacity from 4,100 vehicles per hour to 6,300, and effectively doubled available curb space; new interior structures added 3,850 parking spaces; new terminals provided additional capacity for nearly 13 million total annual passengers, including FIS

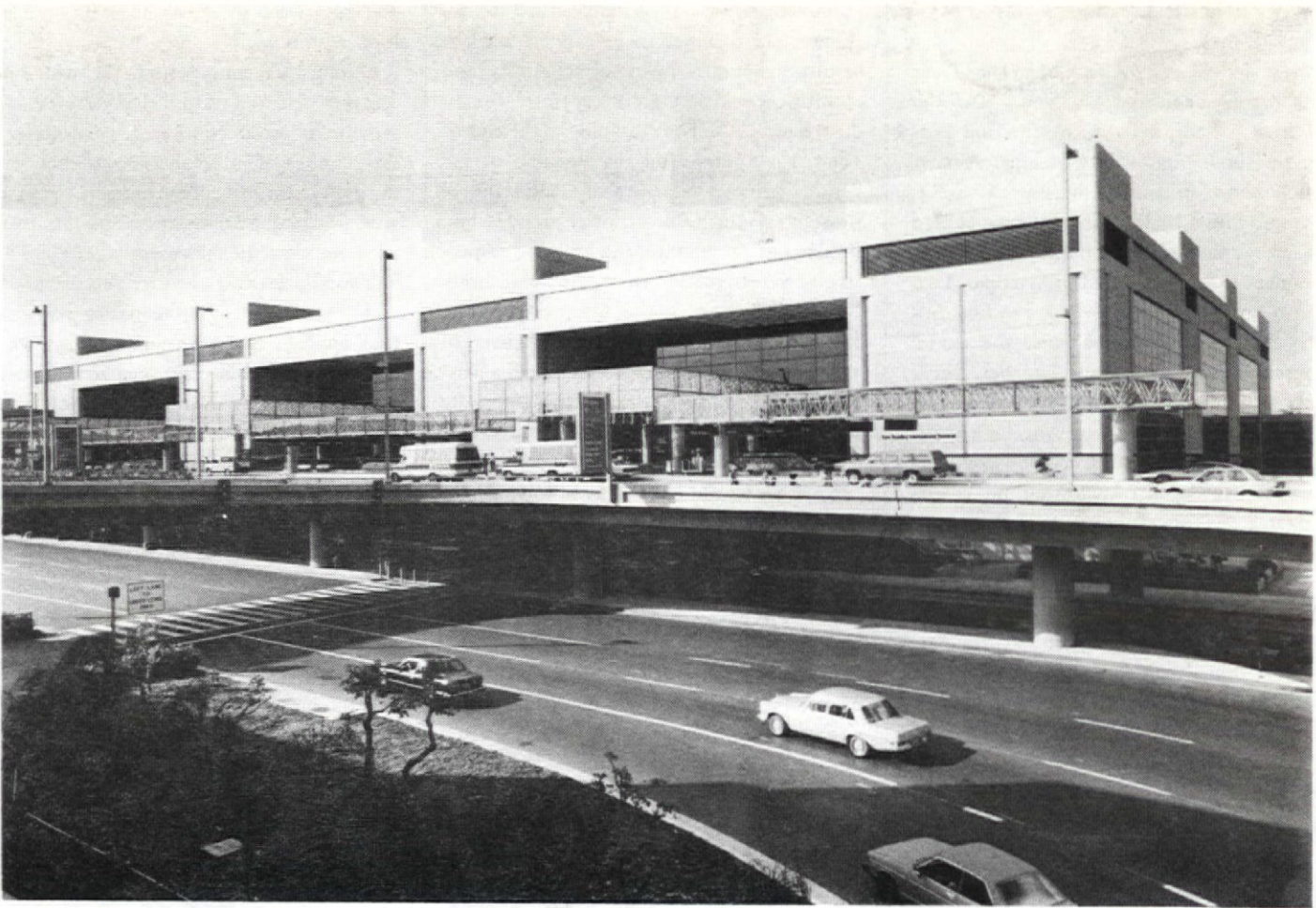
processing for 2,600 international arrivals *per hour*, and increased aircraft parking and terminal gates by 14 narrow-body and 11 wide-body positions. \$700 million were spent within the Southern California design community and construction industry in 4 years, yet the airport and the central passenger terminal core remained fully occupied and operational. The program was managed and implemented with minimal impact on the traveling public.

Mr. Haas is principal architect and planner for W. Haas Associates, offering "consulting, planning, architecture and engineering for the air transportation industry." The firm has completed minor or major assignments in each of the terminals, both old and new, at LAX.





Aerial view, Tom Bradley International Terminal.



Tom Bradley International Terminal, designed by Pereira, Dworsky, Sinclair and Williams.

Impacts of the New LA Airport

Capacity and Comfort



Aerial view, LAX.

By Wallace L. Haas, Jr., AIA

ON JUNE 11, 1984, MAYOR TOM Bradley dedicated "the New LAX," the result of a \$700-million construction program at Los Angeles International Airport which began in 1981. On July 28, 1984, Olympic gold medalist Rafer Johnson lighted the Memorial Coliseum torch, opening the Summer Games of the XXIII Olympiad. Two major, and significant, events for Los Angeles, Southern California—and the world! Coincidence or planning? Neither, yet a lucky combination of both.

In December 1946, Los Angeles experienced the beginning of scheduled commercial airline service at LAX, the airlines having relocated their operations from Burbank into temporary quarters along Century Boulevard between Aviation and Sepulveda. In the meantime, a new airport was being planned for Los Angeles, providing for a central passenger terminal complex west of Sepulveda Boulevard on a roadway loop extension of Century Boulevard to be known as World Way. State-of-the-art planning required consideration of the jet-powered commercial airliner not yet in scheduled service.

The new central passenger terminal complex opened in mid-1961, only 2 years after the beginning of scheduled, jet-powered, commercial flights. This core area of the airport consisted of six terminals, each with a ticketing building connected underground to a satellite boarding building, street-level parking for 5000 cars (strongly criticized as being excessive), the theme building restaurant, and administration/tower building and support functions. During its first full year of operations, 1962, LAX accommodated 7.5 million total annual passengers (arriving and departing), including 142,000 international arrivals processed by the Federal Inspection Services (FIS).

Immediately it was recognized that the acceptance of commercial jet service, and the resultant benefits of time, reliability and comfort, would severely affect travel, the industry and LAX. For example, by the end of 1966, four years after the opening of the central terminal complex, the total annual passengers and international arrivals had doubled to 14.9 million and 270,000 respectively; yet to come were the wide-body "jumbo" airliners—the Boeing 747, the Douglas DC-10 and the Lockheed L-1011. In 1967, the city of Los Angeles adopted a master plan called "LAX 1975," to incorporate the requirements of the jet age of travel and the wide-bodied airliner.

LAX 1975 addressed the following elements of concern for the traveling public and its use of the central passenger terminal area: (1) improvement of internal pedestrian and vehicular traffic via a separation of embarking and disembarking passengers, using a two-level roadway; (2) additional parking capacity; (3) above-grade "connector" buildings (supplementing the existing underground tunnels) connecting the ticketing building to the satellite boarding terminals; (4) a new domestic West Terminal at the end of the World Way "loop"; (5) a new commuter terminal on Imperial Boulevard, connected via an underground roadway to the central terminal area; and (6) a new Terminal One, on the Garrett property between the International Terminal and Sepulveda Boulevard. Coincidental with the recognition that significant physical changes to the airport would be required to accommodate the "jet age" of the 70's and 80's came monumental concerns over the environmental impacts of jet engine noise and visible air pollution. Thus, for nearly a decade, while traffic continued to grow, the 1975 master plan was put on "hold" until extensive environmental impact studies were completed

and approved, to satisfy federal, state and local requirements.

During this same period, the wide-body aircraft entered scheduled service, and growth in travel continued, particularly in the number of international passengers. Of necessity, interim construction programs were initiated, by the carriers and the city, to accommodate the increased aircraft size and increased passenger capacity per aircraft.

By the end of 1975 (the master-plan year), total annual passenger volume had grown to 23.1 million and international arrivals to 1.2 million (increases over 1962 of 308% and 845%, respectively). Understandably, LAX was gaining an undesirable reputation for inaccessibility to the terminal area via the existing roadway, lack of automobile parking, lack of terminal space for passengers and aircraft, and long delays in the processing of international arrivals through the FIS.

The planning for the new LAX evolved from a continuing re-evaluation of the LAX 1975 parameters, incorporating as its number one priority the development of a new international terminal. The site selected was that designated for a domestic West Terminal in the 1975 master plan. Since the Garrett property was not obtainable, the planning called for a scaled-down, domestic Terminal One between Garrett and Terminal Two. Modifications to the existing surface roadway system, the addition of an upper-level roadway, and several multi-level parking structures were included to improve access, parking and separation of traffic.

Approvals in place, construction of the new LAX began in 1981 and was substantially completed in mid-1984. Of the \$700-million improvement program, approximately \$290 million was spent within the central passenger terminal complex for the



Aerial view of LAX looking northeast.

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Continued from page 1

the Excellence in Media award. McCoy, who began her career as an engineering draftsman at Douglas Aircraft during World War II, is perhaps best known for her book *Five California Architects*. In 1968, McCoy was the winner of CCAIA's highest honor, the Distinguished Service award. This year McCoy published her seventh book, entitled *The Second Generation*.

CCAIA presented its 1984 award for Excellence in Education to Doreen G. Nelson. Nelson has been president of the Center for City Building Education Programs in Santa Monica. Nelson is the author of two books, *City Building Education: A Way to Learn* and *A City in the Classroom/Transforming the City*. She has worked in the field of education for more than 20 years as teacher, administrator and curriculum designer.

Creation of a home-building method appropriate for many parts of the world has won Tehran-born architect E. Nader Khalili, AIA, the 1984 Excellence in Technology award. After eight years of travel in the Middle East, Khalili developed a system of firing and glazing adobe and clay buildings called *geltaftan*. This process involves firing adobe buildings from the inside, which greatly increases their strength. The evolution of his technique and a collection of his impressions from his eight-year odyssey has been published in a book, *Racing Alone*. At present, Khalili teaches third-world development and earth architecture at SCI-ARC's Institute for Future Studies.

CCAIA has given its 1984 Excellence in Allied Arts award to the design team of Deborah Sussman, Paul Prejza, Jon Jerde, AIA, and David Meckel, AIA, for creation and execution of the graphic and environmental design of the games of the XXXII Olympiad in Los Angeles. In presenting the award, CCAIA Vice-President Warren Thompson said, "Time magazine said these four ought to receive a gold medal for creative ingenuity. We agree." Deborah Sussman, of Sussman/Prejza & Company, was creative director/environmental for the Los Angeles games. Prejza, who was also creative director/environmental for the 1984 games, has been an engineering planner on the Apollo moon shot and an urban designer for the city of Los Angeles. Jon Jerde, AIA, and David Meckel, AIA, of the Jerde Partnership, Architects, served as design program managers for the Olympics.

Richard Wolf, FAIA, director of design at the Western Division Naval Facilities Engineering Command in San Diego, was honored with an Excellence in Government award. Wolf is responsible for the design quality of approximately one third of the building programs of the U.S. Navy and Marine Corps. He is also the developer of an architectural internship program for naval personnel which is the only fully accredited program run by a federal governmental agency. Examples of work performed under Wolf's supervision include the Thompson Medical Library at the Naval Hospital in San Diego and the Headquarters Area Dispensary at Camp Pendleton.

THE SELECTION OF RICHARD MEIER TO design the J. Paul Getty fine arts center in west Los Angeles was announced in Octo-

ber by Harold M. Williams, president of the J. Paul Getty Trust. "We consider ourselves particularly fortunate to have an architect of the caliber and experience of Richard Meier," said Williams in announcing the commission. "His commitment to the need for harmony between built and natural forms on a dramatic site, his understanding of the complex institutional requirements and interrelationships which characterize this project, and his personal dedication to its realization were important considerations in his selection."

The announcement brings to a conclusion the Trust's intensive, 18-month search for an architect, which was guided by a committee of seven distinguished professionals in the arts and humanities, chaired by Bill N. Lacy, FAIA, president of the Cooper Union. The committee developed a selection process which relied on intensive interviews and site visits rather than a specific competition for a building design.

Eleven foreign and 22 US architects were requested to submit information about their firms, as well as materials representing their qualifications and major past projects. Following a review, the initial list was shortened to seven candidates. The committee then visited representative buildings, talked to clients, and interviewed the seven architects before recommending that the Getty Board of Trustees give final consideration to Fumihiko Maki of Japan, James Stirling of Great Britain, and Meier. After further review, the Getty Board unanimously approved the selection of Meier.

The Getty fine arts center will include facilities for a new museum, the Getty Center for the History of Art and the Humanities, and the Getty Conservation Institute. The complex of buildings will occupy 24 acres of a 742-acre hilltop site, north of Sunset Blvd. and west of the San Diego Freeway. According to the present building schedule for the 450,000-square-foot project, conservatively estimated at more than \$100 million, schematic designs will be developed during the next 18 months, construction is projected to begin in the fall of 1987, and completion of the project is anticipated for 1991.

Meier and his firm have built museums, commercial buildings, housing, educational and medical facilities, and private residences. The Museum fur Kunsthandwerk, another major commission, is presently under construction in Frankfurt am Main, West Germany. Meier has indicated that he will move his architectural office and his home from New York to Los Angeles in order to assure the Getty project of his full attention.

Home Office

The USC School of Architecture has received an NEA grant to study emerging trends in the establishment of work settings in the home. Over eight million Americans now work at home; this research will study examples representing the range of these offices. They are interested in the ways that the design of new residential prototypes seeks to incorporate this function, and are equally interested in discovering how existing homes are being modified for this use. They plan to use those cases to illustrate important design issues and guidelines related to this growing residential use.

Jeffrey Skorneck Profiles the Incoming President

Mark Hall Breaks Tradition



Housing for U.S. Marine Naval air station, Tustin, Archiplan, 1980.

JULIUS SHULMAN

AS THIS ISSUE OF *LA ARCHITECT* GOES TO press, Robert Marquis is lecturing locally on the social responsibility of architects; *Progressive Architecture* editor John Morris Dixon admonishes in his opening space that architects must "educate the public about architecture"; and, not coincidentally, Mark Hall, AIA, is using these issues as the cornerstone of a radical change in LA/AIA priorities for his term as president. Hall's primary goals for his 1985 term include increasing public awareness of architecture through architects' involvement in issues of public concern and providing programs that will involve the public as well as allied professions.

To be successful, Hall's programs will require more than passive attention from the AIA constituency, but he acknowledges that not everyone can or will actively participate. Those who do will benefit, however, if Hall's own experience in public service is any guide. "To get work, you have to be in the right place at the right time," he says. "You have to be at the same places as people needing your services." Hall believes that architects showing their interest and showcasing their talents in the arena of public service stand a good chance of landing paid commissions.

Some major correlative items on Hall's agenda include an active and well-financed governmental relations program managed by AIA staff, an active public relations and communications program, a series of task forces to be assigned special projects, and strengthening of the intern-development program. Hall concedes that this agenda will require a 10-percent dues increase but believes the expense is proportionate with new opportunities for Los Angeles architects.

"Los Angeles can still be viewed as one step up from a frontier, dirt-street town," says Hall. "But the opportunities today are tremendous. We're in the Sunbelt, we're the gateway to the Pacific Rim and Latin America, we're a media center, a cultural melting pot, and more. Architects can be at the center of the growth and change Los Angeles will undergo. My purpose as AIA president is to help architects assume a leadership role, to help them mold this dirt-street town."

Hall and Archiplan

The election of Mark Hall as LA/AIA president breaks a tradition that the presidency alternate between sole practitioners and large-office executives. Hall is a co-founder and principal of Archiplan Urban Design Collaborative, a firm of about 20 people, specializing in urban design, planning and transportation projects in addition to architecture. A brief look at how the firm has operated may be indicative of the effect Mark Hall stands to have on the LA Chapter.

This writer made the decision to join Archiplan seven years ago, while on assignment for one of the largest architectural firms in



City bus center, LAX, Archiplan, 1984.

WAYNE THOM

the city. The contrast between the two could not have been greater: Archiplan offered cuts in pay and benefits, no travel, no big-ticket projects, and no upward mobility. But the firm was sincere and did have an aggressive design stance as well as a sense of public purpose.

These vague impressions crystallized within my first week with Archiplan. The strength of the office was in its size and the intensity with which all projects were faced. For all their youth, Mark Hall and his partner Dick Thompson could negotiate the bureaucracy of public clients with aplomb. More surprisingly, the bureaucrats administering Archiplan contracts looked upon our visits as real events.

Strategies emerged on an ad hoc basis ("Let's pin it up and see what we have.") and designs evolved as much on the partners' kitchen tables as on the office drafting boards. Hall and Thompson complemented each other, Hall as the more efficient producer, honing good designs in a straight line manner, and Thompson as the visualizer, surveying a broad range of options and producing seductive sketches. Office manager and current partner Elizabeth Thompson kept the operation going by watching budgets, minding deadlines, and handling personnel and promotion.

There were some problems in the early years. For example, so intent were the partners on giving each project their full attention that not enough thought generally went into landing successive commissions. The partners occasionally deferred their own salaries, and procuring temporary help for charters was often a last minute scramble.

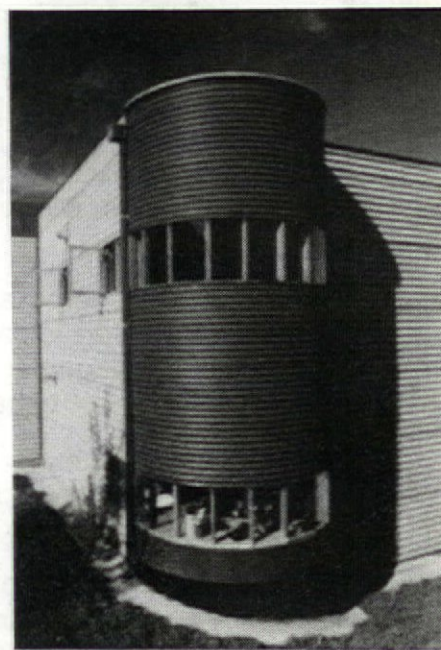
However, the firm's orientation and flexibility overcame these obstacles. Unglamorous assignments, such as completing facility justification forms for the Navy, led to Archiplan being asked to design those new facilities. During slow spells, Hall and



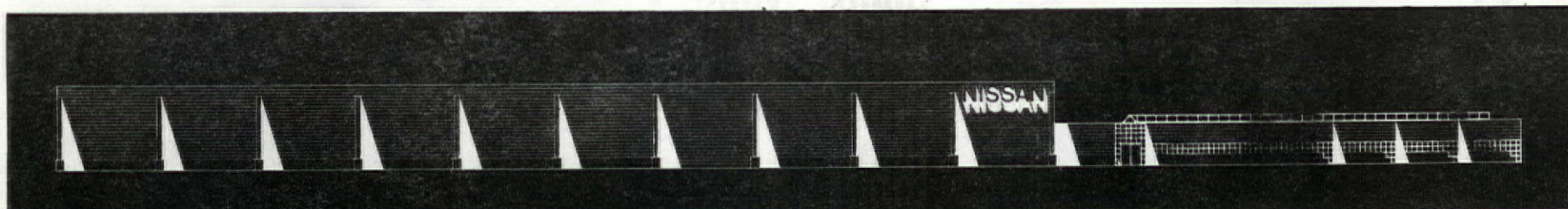
Enlisted housing, U.S. Naval station, Long Beach, Archiplan in a joint venture with Carl Maston, FAIA. The firms were also involved in planning the area.

Thompson would turn their energies to coordinating public service, urban design projects such as plans for downtown Hollywood, the Santa Monica Mountains, and transit during the Olympics—all of which resulted in political action, increased visibility of architects in the community and, not incidentally, new contacts for Archiplan.

Archiplan has, of course, evolved considerably since its founding in 1974. Few vestiges of the Archigram-type supergraphics from the partners' Harvard years can be found. Several mid-rise office and residential buildings are on the boards. And, after three evictions, Archiplan owns its current office, a renovated 1920s bank building, and is considering its first equity participation project. But the qualities that made the firm attractive in 1978 are still evident: the diversity in project scale, the design involvement of the partners, and the dedication of Hall and Thompson to raising public consciousness of design issues.



Silo house, Los Feliz, Archiplan, 1983.



Nissan Chicago regional office, Archiplan.

LA ARCHITECT

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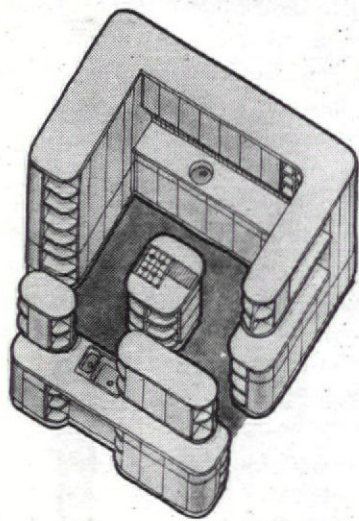
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Exhibition Review by Morris Newman

Puritan in Babylon

MYRON HUNT DESIGNED THE CLASSICAL-style Huntington Library, the Coliseum-derived Rose Bowl and the Baroque confections at Occidental College. Yet the same architect designed, in the early years of his practice, a simple but vigorous shingle-style house in Evanston, Illinois. To reconcile these opposites—the Pasadena master of the styles and the elemental pioneer of the Arts and Crafts movement—is the challenge posed by the retrospective show, "Myron Hunt (1868-1952): The Search for a Regional Architecture," in the Baxter Gallery at Caltech.

The Evanston house is square and compact, covered in shingle and crowned with a

skill in historical styles almost overtook him. The bell tower, encrusted with Churrigueresque ornament, stands beside a church in the Mission style. It's hard to fault Hunt's invention or his taste, but it's also clear that a tension has developed between Chicago austerity and Beaux Arts versatility.

"Ambivalence is the key to Hunt's work," Robert Winter wrote in the show's catalog, "He would usually side with the elegances of the period revivals, but he found that his early affair with simplicity dominated his work." In another essay, Alson Clark was probably thinking of that simplicity when he described Hunt in California as "a Puritan in Babylon."



Pasadena Public Library, Hunt and Chambers, 1927.

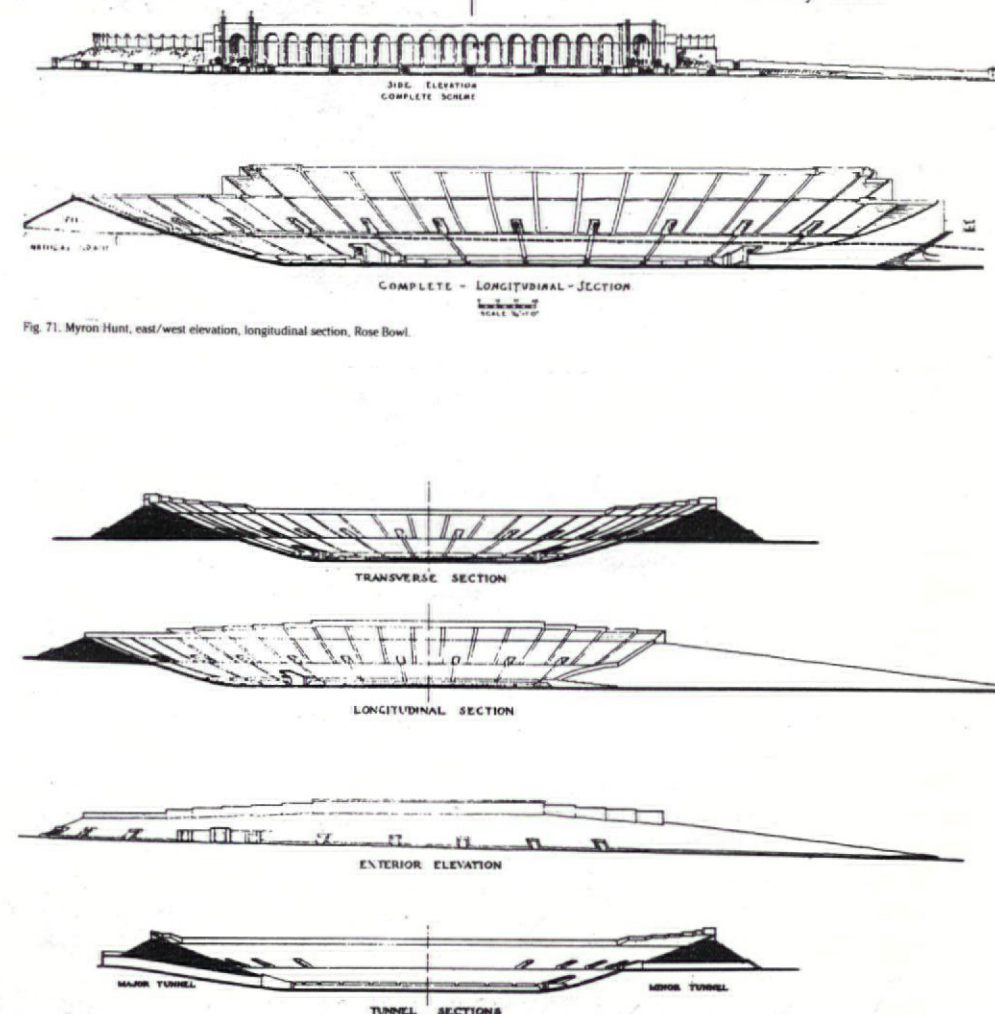
steeply pitched roof. To borrow a phrase from John Ashbery, the house displays "virtuosity without self-interest." *House Beautiful* described it thus in 1896: "It is constructed on straight lines and produces almost a Japanese effect in its simplicity... it is as restful as a grey day." A bay window that emerges from the flat wall is a conventional detail handled with Richardsonian vigor. In his late 20s, Hunt already knew how to make small gestures work powerfully.

Although schooled in the Beaux Arts program at MIT, Hunt soon acquired the credentials to be a member of the 1890s Chicago avant-garde. He worked for Shepley, Ruten and Coolidge, who were trained by Richardson; he later set up his own office in Steinway Hall, alongside Frank Lloyd Wright, Dwight Perkins, and the other young architects who were then creating the Prairie School. He showed his drawings beside those of Sullivan and Wright at the Chicago Architectural Club and was published in Gustav Stickley's *Craftsman* magazine, an Arts and Crafts herald.

Hunt's first California commission, the Jenks house in San Francisco, displays Prairie School organic siting and Palladian organization of the facade. The flat stucco walls are built directly on a rocky slope; the veranda seems to grow out of the rocks themselves. Classicism and prairie plainness are perfectly married.

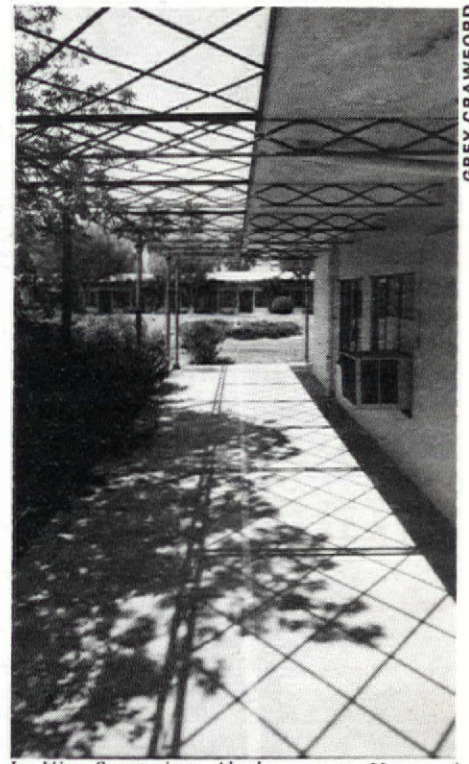
Later, when Hunt designed the First Congregational Church in Riverside, his growing

Hunt proved he could be one of the Babylonians, too. Walking through the later work in Caltech's well-documented retro-



Rose Bowl, sections and elevations.

spective, the heart sinks to see such gaffs as the colonial-style Elk's Club in Pasadena, "Tudor" mansions, and even a half-hearted attempt at an art-deco tower *a la* Bullocks-Wilshire.



La Vina Sanatorium, Altadena, 1937, Hunt and Chambers.

When Hunt trusted his will to simplicity, however, he demonstrated his power to reformulate basic issues. Although competent in every style, Hunt is important today because he championed humble stucco and tile for California. Unafraid of huge projects, Hunt's best works are often plain, hacienda-style buildings of one or two stories, including the Polytechnic School in Pasadena, with its Palladian arrangement of wings and long shadowing eaves; the Flintridge Hotel, that covers a hill in terraces without obscuring the hill's outline; and the Pasadena Public Library, where a tiny bit of Spanish Baroque ornament at center confers richness on the entire building.

"There's more integrity in walking naked," Yeats wrote, and that may be the reason why Hunt's least adorned work stays in the memory.

"Myron Hunt (1868-1952): The Search for a Regional Architecture" opened on October 3 and continues through December 9. The exhibition was curated by Alson Clark, Peter de Bretteville and Stefanos Polyzoides.

GREY CRAWFORD

GREY CRAWFORD

L.A. ARCHITECT

CCAIA Convention Report

Future of Architecture

THE "BEYOND '84" THEME OF THE RECENT CCAIA convention, held October 11-14 in Long Beach, should have been more explicitly dubbed "The Future of Architecture—Whether You Like It or Not." With the convention framework organized around a plethora of speeches, workshops and seminars, there were many issues raised, but it did provide a rare opportunity to hear from a futurist and key California educators. Highlighting the convention were three speakers—F.M. Esfandiary, Joseph Escherick and William Mitchell.

A view of the world to come was presented by futurist planner/author/educator Esfandiary. "If ever a profession needed long-range planning, it is architecture," he said. "We live in a 'golden age,' an unprecedented time of creativity, growth and change. Yet architectural education is too specialized. . . . We should, rather, be educating for the emerging 'rhythms of life.'"

"The difference in our new world will be how we use information and communication. The incontrovertible fact for the next 20 years is the shift from industrialization to 'tele-spherization'—the global expansion of telecommunications."

"The architect will become the designer of information transmissions, and our people places will alter radically," continued Esfandiary. "We won't need buildings as they are today. As the nuclear family changes to the extended family, housing must change. We won't need schools, but rather telecommunication/learning centers. Hospitals will become tele-medical facilities serving the whole country. Office buildings will be obsolete; we'll need tele-port and tele-conferencing systems, perhaps at resorts or hotels."

Joseph Escherick, FAIA, principal of Escherick Homsey Dodge and Davis, and former dean of architecture at UC Berkeley, brought another radical view to education. "While I will argue for quite traditional values," Escherick stated, "I will also argue that we need a better understanding of the design process and a more complete integrated sense of where architecture and design and planning fit in present-day social, economic, cultural and moral life."

"Design has long been considered the integrating force in architectural schools. I now believe it should be history," Escherick continued. "History should always be at the core . . . but far more than a history of building forms and styles. The study of history should provide a working knowledge in all areas of building science and technology, micro-economic analysis, computers, behavioral as-

pects and environmental issues, including landscape architecture."

Of special concern to Escherick is that "there appears to be a welcome and growing disillusionment with tendencies toward homogenizing architecture, especially in terms of style. Regretably, the response of some is, in effect, a proposal for the inauguration of a new official style. If I am correct, the disillusionment stems from the curious fact that architecture is too often co-opted by allegiances that put other forces of profession, industry or the media above those of the people and communities to whom we owe the greater allegiance."

Neither neglecting nor disparaging the use of computers in design, Escherick on the other hand stated that "the computer can be an extraordinary powerful integrating force toward a more sensitive regionalism and toward a greater concern for the human condition" in that it can solve the inherent "messiness" of the process of design, allowing more time to be spent on ideas.

William Mitchell, head of Architecture and Urban Design at UCLA, focused specifically on the computer as a design tool. Using his students as an example, he showed some creative results using the computer as a tool for design exploration.

"Now that we have had advances in computer circuitry and graphics display," Mitchell said, "there will be a proliferation of computational power; this is the new mass medium."

"We must think of this power not as technology, but in architectural design terms, and explore variations on the theme in this three-dimensional/color medium. We should grasp the opportunity of the computer," concluded Mitchell.

While not all attendees agreed with the future visions of Esfandiary, Escherick or Mitchell, there was no disagreement that the architect will have to meet new challenges with more creative, sensitive solutions.

Janet Nairn

Ms. Nairn is a free-lance writer on architecture.

Awards

During the Long Beach convention, CCAIA honored five individuals for their outstanding contributions to architecture in the fields of media, education, technology, allied arts, and government. Esther McCoy, author of seven books and hundreds of articles on architecture and architects, was honored with

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LA/AIA Holds Recognition Dinner on December 6

Maston to Be Honored

CARL MASTON, FAIA, WHO HAS LONG stressed that architects should create designs that affect the mind and heart and influence behavior, will be honored by the LA Chapter at its annual Recognition Dinner on Thursday, December 6, at the Town and Gown at the University of Southern California.

A cash-bar reception will start at 6 p.m., followed by dinner at 7 and the recognition program at 8. Admission is \$27 per person and reservations must be received by the Chapter office by Friday, November 30.

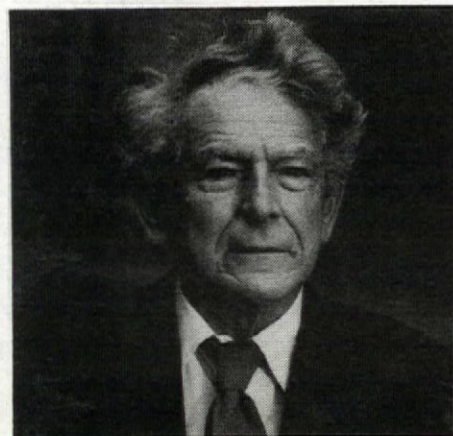
Raymond Kappe, FAIA, will present an overview of Maston's career and his influence on design and urban planning over the past four decades. Calvin Hamilton, director of the Planning Department for the city of Los Angeles, will praise Maston's involvement with the city's Planning Commission. Martin Gelber, AIA, LA Chapter president, will act as master of ceremonies.

Maston, who was born in Jacksonville, Illinois, graduated from USC with a bachelor of architecture degree in 1937. He established his own architectural practice in Los Angeles in 1946 after serving in the Marine Corps during World War II.

Maston was president of the LA Chapter (then the Southern California Chapter) in 1968 and was elevated to fellowship in AIA that same year. In 1969 and again in 1971, he participated in the prestigious Delos Symposium in Athens, a yearly program in which 40 leaders of different countries and disciplines meet to exchange ideas for mutual cooperation in the effort toward a better urban environment. As a result of his interest in urban issues, Maston served as a member of the Los Angeles Board of Zoning Appeals from 1974 to 1979 and the Los Angeles Planning Commission from 1979 to 1984.

Maston also has been deeply involved in architectural education. He was a lecturer in architectural design at USC from 1954 to 1968, and he is a member of the curriculum advisory panel at the School of Environmental Design at Cal Poly Pomona.

During his career, Maston has received 18 major design awards, including AIA awards for apartment houses in 1955 and 1965 and for low-income housing in 1970. Locally, he won AIA awards for apartment houses in 1951, 1954 and 1963, for a residence in 1957, an ice skating rink in 1960, a designer's studio in 1969, and an environmental design building at Cal Poly Pomona in 1972. Three times he has won the Progressive Architecture Design Award. Maston has often cited the role of the architect in preserving the environment.



"It is not enough for the architect to just solve utilitarian problems," he has said. "He should also create those qualities that affect the mind and the heart and influence behavior. This involves integrating the social, psychological and physiological aspects of a structure as well as the physical."

To accomplish this depends largely on a collaborative effort, but it eventually requires synthesis by one individual, the architect.

"As a result, the importance of the individual talent, dedication and integrity of the architect cannot be too strongly emphasized," he has said. "The architect's motivation and ability must be directed toward the environmental qualities that give a project significance and dignity. Otherwise, it is just construction, not architecture."

"The harmonious relationship of buildings to their sites and surroundings is the architect's first concern," he has said. "Architects must listen to the psychologists and the sociologists to learn how humans interact and to discover what makes a good human settlement."

Finally, Maston has never seen a conflict between good design—design that emerges from synthesis, harmony and the respect for human needs—and economy.

"In order for the design of a building to become a reality, the economics must be predictable," he has said. "This requires a thorough understanding of, and concern for, the needs of the client, the nature of the available materials, and their use in a structural system—all are compatible."

Correction

In the November issue of *LA Architect*, "Cesar Pelli to Speak," no mention was made of the fact that the School of Environmental Design at Cal Poly Pomona was a co-sponsor of the event. We apologize to the school for this omission and note that they spent considerable effort and some money to help bring about Mr. Pelli's visit.